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evinced by the fact that his anthems and services are in frequent use in nearly every cathedral and collegiate church in the land. In the library of Chichester cathedral is a MS. volume containing scores of nearly all his compositions, probably collected and arranged by himself. The following list of them may not be unacceptable to many of our readers :—

SERVICES.

1. A Morning and Evening Service, full, in F major.
2. A Morning Service in E \sharp major.
3. A Morning Service in C.
4. An Evening Service in A major.
5. An Evening Service in A minor.

Printed in Dr. Marshall's volume of Services.

6. An Evening Service in B minor.

Printed in Dr. Rimbault's volume of Services, and also by Dr. Marshall.

7. An Evening Service in G minor.

Now in the Press for Sir F. Ouseley's, Bart., volume of Services.

ANTHEMS.

1. O praise the Lord all ye heathen. Full, 4 voices.
2. Not unto us, O Lord. Full.
3. Unto Thee, O Lord. Full, with verse.

Both these Anthems (Nos. 2 and 3) are printed in a volume of Anthems, edited by Sir W. H. Cope, Bart.

4. Sing we merrily. Full.
5. Sing unto God.
6. Thy way, O God. Verse.
7. The mighty God." Solo, Bass, with chorus.
8. Blessed be the Lord God. Full.
9. Let the words of my mouth. Full, with verse.

Thomas Kelway had a younger brother, named Joseph, also a great musician and an excellent organ player. He was music-master to the then Royal Family, and succeeded John Weldon as organist of St. Martin's-in-the-Fields in 1744. He was a pupil of Geminini, and so superior was his style of playing, that Handel is said to have often gone to the church when he performed. Some harpsichord sonatas of his composition were published.—*From an occasional Correspondent.*

FROM THE "MORNING HERALD."

Novello's Cheap Music.—To Mr. Alfred Novello, the eminent music publisher, of Dean-street, Soho, the public are under considerable obligation. The enterprise which tempted him some years ago to meet the economical spirit of the age by issuing a series of cheap reprints, has been followed by the diffusion of many of the best fruits of art in quarters where they could never have penetrated, had not the possibilities of the pocket been taken into consideration. The vast stores of ecclesiastical music possessed by the Protestant and Catholic Churches have hitherto been sealed to the many, but Mr. Novello has placed them within ordinary reach, and works which formerly were either costly in themselves, or expressed in the antique forms of the period in which they were written, have been lowered in price and edited with a view to general intelligibility. To the sagacity thus manifested we have more than once borne testimony, when noticing the octavo editions of the oratorios issued by this diligent and prolific house. These publications appear

with periodical regularity, and the series now comprises several of the greatest masterpieces which genius has bequeathed to the world. In the course of a few months this compact and portable edition will embrace the whole of Handel's oratorios. It already includes the *Messiah*, *Samson*, *Judas Maccabæus*, *Jephtha*, *Israel in Egypt*, *Joshua*, the *Dettingen Te Deum*, and *Solomon*, while the three cantatas, *Acis and Galatea*, *Alexander's Feast*, and the *Ode to St. Cecilia's Day*, form another volume. The immediate speciality of these reprints is the extreme portability of the size in which they are published. None of the volumes which we have mentioned exceed half an inch in thickness, and they may be held in the hand as easily as an ordinary magazine. To secure this convenience as to size, typography of an unusually small character was necessary, and the books in this respect are models of mechanical beauty. The musical type, though minute, is remarkable for its clearness, and neither perplexes nor distresses the eye. Printed in precisely the same attractive and comprehensive form, we also have Haydn's *Creation*, and Mendelssohn's *St. Paul*, *Lobgesang*, and *As the Hart pants*, these last three masterpieces being brought into two neat volumes; while another volume is devoted to the Twelfth Mass of Mozart, the Third Mass of Haydn, and Beethoven's Mass in C. Another series is the *Glee Hive*, a collection of popular glees, &c., published originally in weekly numbers, but now forming three light and portable books, delicately encased in crimson and gold. This selection, which contains 83 compositions, is confined to the *chefs d'œuvre* of Stevens, Callcott, Spofforth, Webbe, Wilbye, &c.—those glees and madrigals, in fact, the best known to the amateur glee singer. "It is hoped," observes Mr. Novello in the preface, "that many a summer ramble and pic-nic will be made most musical by the presence of the *Glee Hive* well used. It should be remembered," he continues, "that the effect on these occasions is better produced by some familiar favourite, courageously trolled forth by those who feel at ease by frequent rehearsal, than by some less well-executed novelty." The plan of the *Hive* is thus indicated, but we can but hope that at some future time it will extend its gatherings, and bring within the same narrow and economical compass other compositions whose merits at present are known only to the profession. We cannot close this brief notice without again applauding Mr. Novello for the enterprise which he has exhibited in these cheap publications. The little volumes of which we have given a hasty record contain many of the imperishable treasures of genius; and thousands can now possess works for which they formerly yearned, and become familiarized by the fireside with the sublimest intellectualities of art. To facilitate the acquirement of these delights has been the aim of the publisher, and he has his reward in watching the growth of numberless public and private musical societies, and the cultivation of a purer and more rational taste. Music, in its better meaning, has made rapid strides in this country within the last few years, and every encouragement which is given to it by liberality of publication, and particularly by such boons as the reproduction, in a convenient and accessible form, of the great efforts of genius, challenges the gratitude of all who recognize the social ameliorations involved in the pursuit of a gentle and agreeable art.—*Morning Herald, Jan. 7th, 1853.*